



# ART. CÔT. BEAUTÉ

FEUILLETS  
DE  
L'ÉLÉGANCE FÉMININE  
PARIS

*Manager : H. ROUIT.*

## **ART - GOUT - BEAUTÉ**

FEUILLETS DE L'ÉLÉGANCE FÉMININE

*publishing monthly the choicest models of the big dressmakers in the exact shade of their creation, as well as the textile fabrics in vogue*

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a specimen copy will be sent.*

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A·G·B

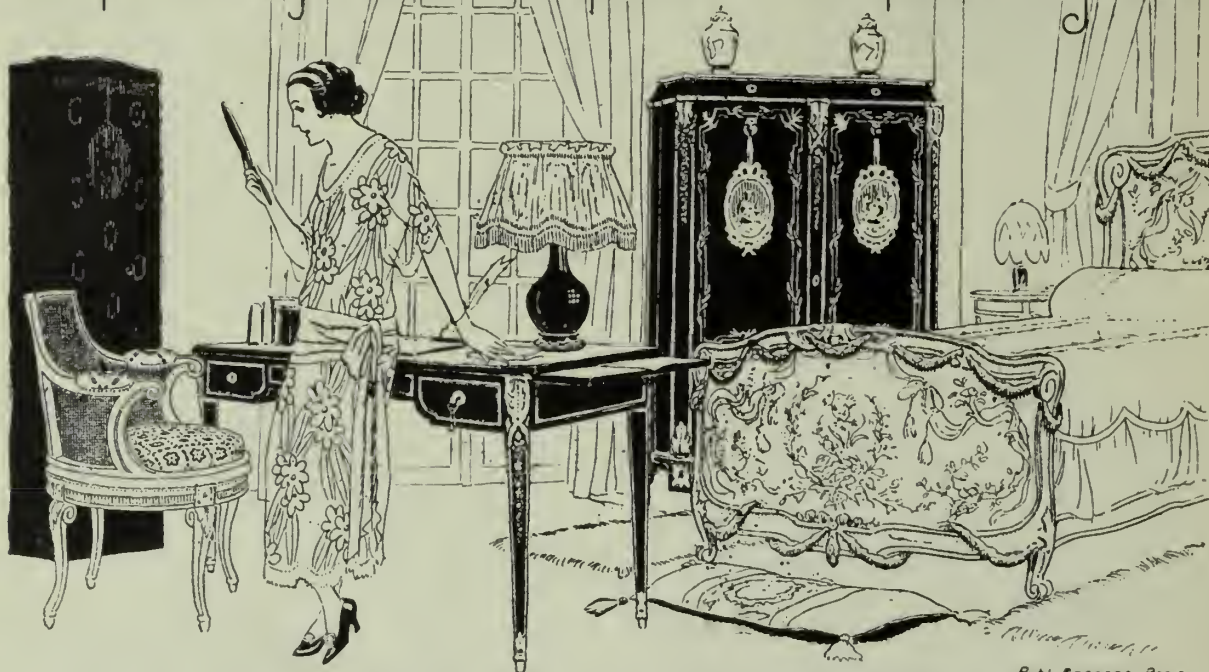




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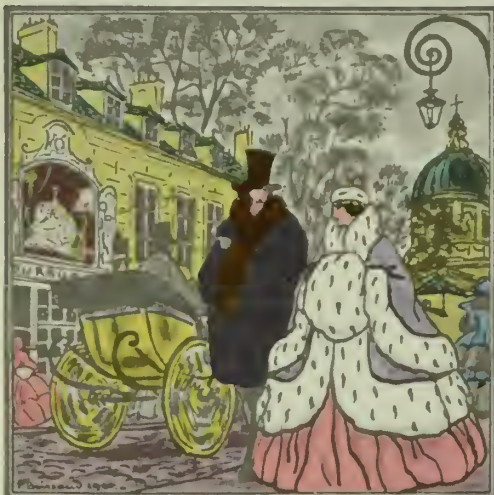
FRANCE





A LA  
REINE D'ANGLETERRE  
FURS.

249, Rue Saint-Honoré, PARIS



The Fur House under the sign of  
**A LA REINE D'ANGLETERRE**  
[in 1850.]

ITS HISTORY

The Fur House known as "*A LA REINE D'ANGLETERRE*" was established in 1780 and its history is intimately associated with that of the St. Honoré quarter, one of the oldest and most interesting in Paris. The present premises are on the site once occupied by a house called "*La Coquille*" ("*The Shell*") which was purchased from its owner, Jean de Neuville, lord of the manor of Villeroy, in July 1574, by Catherine de Médicis, who gave it to the Capucins as a monastery.

The Capucins remained in possession until the Revolution, which drove them away. During Napoleon Bonaparte's tenure of office as First Consul, it was decided to carry out considerable public improvements in this part of the capital, and a decree to this effect was issued October 9, 1801, in the tenth year of the Republic. Part of the Capucin monastery was pulled down to make room for the Rue de Castiglione and the Rue Neuve du Luxembourg, now called the Rue Cambon. In the twelfth year of the Republic, the Capucins' land was sold by auction and Citizen François DELPONT, having purchased part of the ground on which the monks had laid out their garden, built thereon the present premises of "*A LA REINE D'ANGLETERRE*" which at first consisted merely of a shop and first floor. The ability and reputation of its successive heads were such that the business grew steadily. During Queen Victoria's first visit to Paris, the firm was appointed Purveyor to the British Embassy and for the first time took the name of "*A LA REINE D'ANGLETERRE*" under which it is known all over the world.

All well dressed women come to this historic house to select from a stock of the finest skins and prettiest styles of furs.



One of the Jewels shown by  
**ROZANÈS**  
JEWELLER

2, Rue de la Paix, PARIS  
at the Madrid Fashion Exhibition,  
where it created a sensation.

The pearl alone was valued in London in 1912 at 2,000,000 fr.

**ROZANES**  
MADRID : 3, Calle Sevilla  
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# ART. COÛT. BEAUTÉ

FEUILLETS DE L'ÉLÉGANCE FÉMININE

## MODES OF THE MOMENT

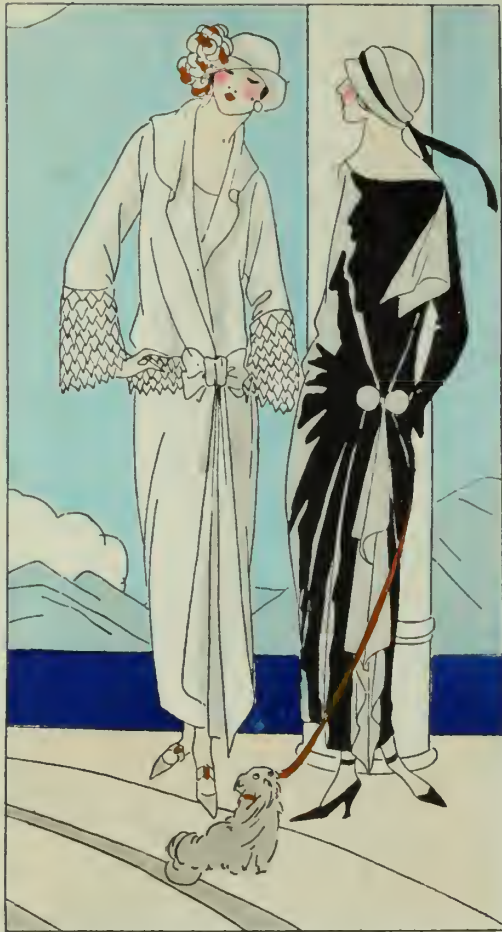
There is nobody in Paris; at least, that is what we read in the best-informed newspapers, and it is a wonder that the same statement is not sung at us by the music-halls. Nothing could be further from the truth. The restaurants in the Bois de Boulogne, the Polo Club and the dance places are extraordinarily lively. The Paris season has a tendency to go on after the Grand Prix and even after the national holiday on July 14. Before the war, political views



FUCHSIA. — Printed foulard, with small plain pleats of the same material.  
Jeanne Lanvin

White organza dress with gold organza inlay.  
Jean Patou

Black organza dress embroidered with coloured flowers and trimmed with silver lace.  
Dœuillet



Two creations by Philippe et Gaston

White "Damaskine" tailor-made with imitation of small petals at the waist and on the sleeves.

Black "Antinéa" crepe afternoon dress, draped at the side and held by a buckle; white crepe Marocain flounce.

caused a good many people to leave Paris before the Fourteenth of July celebrations began. At present, these views have either changed considerably or are much more accommodating than they used to be. The democracy is in great favour, thanks to President Wilson's sojourn in France.

### *Getting ready for Deauville*

The Parisienne is already enjoying foretastes of the idyllic delights of country life. Thanks to her car, which has become absolutely indispensable, she can sleep at St. Germain or Rambouillet or Versailles without missing tea-time at the

Restaurant de Madrid or Armenonville or the Polo Club, at the same time keeping an interested and amused eye on the process of making new frocks for Deauville. This is really the most important matter on hand at present. We have not yet discarded the toilettes that we wore with so much success at Chantilly, Auteuil and Longchamp, and we are already thinking about the new ones which we hope will bring us another crop of compliments when we show them, and ourselves, on the "Plage Fleurie" at Deauville. I hear





*Salmon-coloured "Ida" crepe dress embroidered with shaded-off silver spangles; silver guipur cape trimmed with fur.*

Brandt

*Brick-coloured crepe de Rome fourreau under a tunic of gold Cambodian "lamé".*

Lenieff

*Buttercup yellow Georgine crepe dress.*

Lenieff

wonderful accounts of the lace dresses that are being made by Callot, Jenny and Dœuillet.

## A "Coup d'Etat"

After being exiled without any just cause, lace has quietly come back again and has suddenly established itself in a position of

great authority. This revolution in the world of chiffons can only be described as a « coup d'état ».

At Chantilly I saw a white lace dress which excited great admiration. There was a little pleated georgette in front and at the top, but all the rest was Valenciennes lace. Over this exquisitely light dress was a small black lace cape. A black tulle de soie capeline and a black Chantilly lace parasol completed this extremely "chic" toilette, worn



Old rose "Fabiola" crepe de Rome dress, with printed voile de soie and black Chantilly lace flounces.

Brandt

Veronese green "Fausta" crepe dress, trimmed with white cotton braid.

Bernard



by a charming young woman. Many lace dresses were also seen at Auteuil. One in particular was called « Chantilly » and was

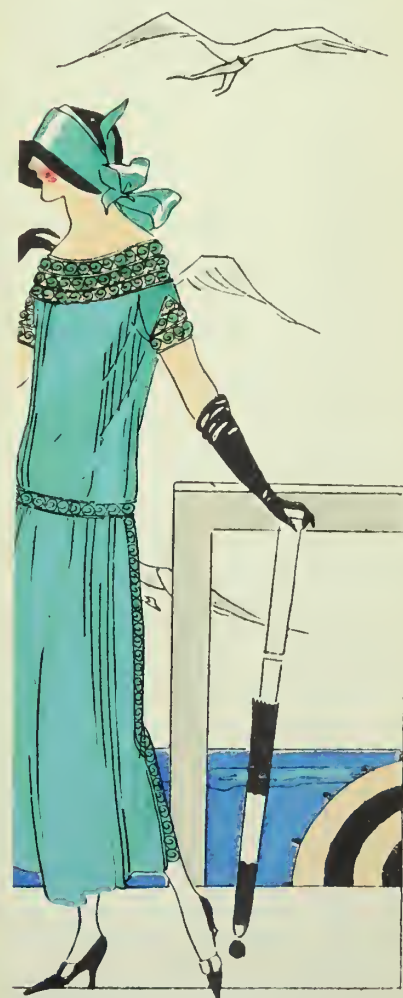
1 c 1 c 1 11 1 1 Cl ine. It attracted

ve turned many  
h it was worn  
hine with long  
e, by Madeleine  
one of Callot's :  
e scarf, two long



Children and Sea-side Novelties

SUPPLEMENT  
ART - GOUT - BEAUTÉ



s by Beer

flounced dress embroide-

r the country, trimmed

has taken possession of our underwear and lingerie and is ornamenting them in the most delightful way. Nothing looks prettier than Valenciennes or Mechlin or Milanese lace round the opening of the corsage, and it does not really add to the expense. Real lace being to all intents and purposes out of the question, everyone uses the Calais article, which provides a first rate imitation of various rare and valuable points. The reproduction is now so perfect that, in spite of long experience in these matters, I have frequently found myself unable to distinguish between a

piece of hand-made Valenciennes and another piece made by machinery. Placed flat on our present combinations, which aim at making us look as slender as possible, Calais lace is the most delightful trimming imaginable.



*Violet taffeta dress trimmed with red Venetian beads.*

Chéruit

*SUPPLICE. — Brick-red woollen dress trimmed with gold soutache embroidery.*

P. Poiret

### *Profusion of small coats*

This season — quite as fertile in inventions as any other, in spite of what some people may say — has provided us with a pretty and varied assortment of those small coats that can be worn over any kind of dress. Jenny makes them





*White organdy dress with  
patterns of English embroidery,  
over-embroidered with red cotton.*

Jeanne Lanvin

*Pink Georgine crepe  
afternoon dress, trimmed  
with rose petals.*

Doucet



MORNING

Art - Goût - Beauté



Molyneux

Dœuillet

National festivité

N



Molyneux

Doucet

Dœuillet



at Longchamp...

ON



Doucet

Jeanne Lanvin

EVENING



P. Poiret

Chéruit



*Navy-blue rep dress, with a crepe de Chine scallop at the side, and a small white organdy collar.*

Philippe et Gaston

in silk, embroidered in colours so prettily shaded off that they look as if they were made of Chinese material, especially as they are generally made in the shape of a mandarin's coat, with a single embroidered button in front. Others, made of silk jersey, are enriched with coloured wools. "Assyrien", one of the prettiest, is covered with designs copied from ancient sources. The violet, green, yellow and red in these designs are put on to a groundwork of dark blue with a jade-green tuck. Worn with a white summer dress these small coats will be extremely "chic". They are already making a strong bid for preeminence over flexible skin

coats, which look rather more sporting.

### *Smart evening dresses*

On one of the last evenings at Armenonville before the inevitable visit to the Foire de Neuilly, I noticed one table in particular, surrounded as it was by a bevy of young and pretty women, all most delightfully dressed. One costume made of pink lawn, with no ornament except buttons of the same material, pleased me particularly. Another remarkable costume was a



"fourreau" of apricot yellow crepe embroidered in greenish blue and gold shades like those of some old Persian carpets. This seductive ensemble was the work of Callot, and its harmony was accentuated by a horse-hair lace hat with a bunch of egret. Another very chic toilette comprised a black crepe tunic with coloured embroidery over jade-green crepe Marocain. Such dresses look remarkably well against the dark and dignified background formed by a Rolls-Royce or Hispano-Suiza car.

#### NOTE

*The dresses above described have very little fulness, no matter how light the material of which they are made. They show the beauty of the wearer's shape and the grace of her movements. These dresses constitute a query to which the answer will be given next winter. Will fashion evolve towards fulness or will it keep to the strait and narrow path.*

#### About mantles

At one of the restaurants in the Bois, when the approach of evening was making the air a little chilly and the need

Art - Goût - Beauté



MARQUISE. — Printed crepe de Chine dress, with apron of small organdy flounces.

Lenieff

Black crepe Tartare, with copper embroideries.

Bernard

MAINTENON. — Green "Tiflis" crepe dress, trimmed with mother-of-pearl buttons and embroidered with white braid.

Bernard

for wraps was making itself felt, I noticed a delicious cape made entirely of steel and silver "lamé", with a long hood at the back, to the hood being attached a very large steel and silver tassel, the quivering fringe of which came down to the bottom of the garment. Another success was scored with a delightful gold and red "lamé" mantle shaped in large squares, the edge cut out over a strip of tortoise-shell and gold "lamé", this material being also used for the collar. It formed an exquisite symphony of colours, such as the forests assume when autumn is at hand. Less dressy, but distinctly successful as regards shape and design, was a third mantle, by Drecoll, a white wool Marocain embroidered with navy blue lacings arranged like foliage. We shall see many of these at the fashionable seaside resorts.

ROSINE.

Drawings by J. Dory, Marioton  
and Vitrotto.







"LA REINE D'ANGLETERRE" furs and A. WILMART'S silks.

*Ermine cape lined with jade green "Gueteria" velvet. Evening dress of cyclamen "Magbzen" crepe.*

*A breitschwanz garment trimmed with kolinsky and lined with Cambodian "lamé".*

# VISION OF ELEGANCE

✻   ✻   ✻





CLEAR OUTLINES CONVEY MORE THAN LONG EXPLANATIONS.

# EUROPE

## END OF THE EIGHTEENTH CENTURY



Signs of the French Revolution are visible in the style of costume worn at the close of the eighteenth century. The temporary predominance of the male element shows itself in the clothes of the period. The frock coat style, with large lapels and a shaped waistcoat, was adopted by women, and sleeves were made long and close-fitting. Headgear lost the amplitude that characterised it during the preceding period, and the high felt hat came into vogue. The keynote was simplicity, even in materials. Silks were eschewed and were replaced by linen fabrics. About 1796 fashions underwent important changes which led the way to the Greek mania of the First Empire.



# EUROPE



HEAD-DRESS AND COSTUMES  
AT THE END OF THE  
EIGHTEENTH CENTURY  
(Period 1796-1800)







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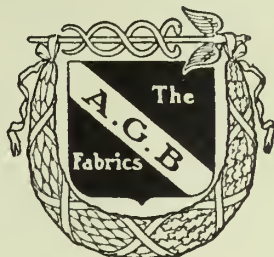
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